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Der Wurzelocker; Rosegger, *Die Schriften des Waldschulmeisters*, *Der Gottsucher*, *Jakob der Letzte*; Sperl, *Die Söhne des Herrn Budiwoi*; Strausz, *Freund Hein*; Sudermann, *Frau Sorge*, *Der Katzensteg*, *Es War*; Clara Viebig, *Das Weibendorf*, *Das tägliche Brot*, *Das schlafende Heer*; Wassermann, *Die Geschichte der jungen Renate Fuchs*; Wilbrandt, *Hermann Ifinger*, *Die Osterinsel*; von Wolzogen, *Der Kraft-Mayr*; Zahn, *Die Clari-Marie*.

II. NOVELETTES AND SHORT STORIES.—

Dreyer, *Lautes und Leises*; Ebner-Eschenbach, *Das Gemeindekind*, *Bozena*; Carl Hauptmann, *Miniaturen*; Heyse, (*Ausgewählte*) *Novellen*; Hoffmann, *Das Gymnasium zu Stolpenburg*; Holz und Schlaf, *Die papierne Passion*, *Papa Hamlet*; Isolde Kurz, *Florentiner Novellen*; Meyer, *Jürg Jenatsch*, *Der Heilige*, *Die Richter*, etc.; von Saar, *Novellen aus Oesterreich*; Seidel, *Leberecht Hühnchen*; Söhle, *Musikantengeschichten*; Adolf Stern, (*Ausgewählte*) *Novellen*; Clara Viebig, *Kinder der Eifel*; Wildenbruch, *Erzählungen*.

III. NARRATIVE POEMS.—Baumbach, *Frau Holde*; Hertz, *Bruder Rausch*; Spitteler, *Olympischer Frühling*; Weber, *Dreizehnlinden*; Wolff, *Der wilde Jäger*.

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ENGLISH PLAYS.

AN UNNOTED PARODY OF *Hamlet*.

In *Eastward Hoe*, written shortly after the accession of James I, the authors, Jonson, Chapman, and Marston, parody several well known plays. Prof. Schelling, in his admirable edition (*The Belles-Lettres Series*), points out the following: P. 10, l. 134, 2 *Henry IV*; p. 11, l. 156, *The Spanish Tragedy*; p. 26, l. 106, *Tamburlaine*; p. 27, l. 134, *The Turkish Mahomet* and *Hyren the Fair Greek*, 2 *Henry IV*; p. 27, l. 138, *The Spanish Tragedy*; p. 28, ll. 164–72, *The Spanish Tragedy*; p. 33, l. 41, *Mulleasses the Turke*; p. 80, l. 6, *Richard III*.

Naturally a play so striking and so popular as *Hamlet*¹ would not escape. Page 54, l. 4:

Enter Hamlet, a footman, in haste.

Page 54, l. 6:

Potkin. Sfoote, Hamlet, are you madde?

Page 57, ll. 74–75:

Your father, and some one more, stole to church with 'hem in all the haste, that the cold meat left at your wedding might serve to furnish their nuptiall table.

Page 58, ll. 96–100: The song is a variation of Ophelia's song, *Hamlet*, iv, 5, 190.

But, so far as I have been able to discover, no one has pointed out an interesting parody of Ophelia's death as narrated by the Queen. *Hamlet*, iv, 7, 174–8:

An envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread
wide;
And, mermaid-like, awhile they bore her up:
Which time she chanted snatches of old tunes.

This picture seems clearly in the mind of the writer in *Eastward Hoe*, iv, 1 (p. 84). Slitgut climbs a tree at Cuckold's Haven, and views the storm on the river Thames. Suddenly he sees in the water a woman borne along by the flood:

Ay me, see another remnant of this unfortunate ship-wrack! or some other. A woman, yfaith, a woman; though it be almost at S[aint] Kath'rins, I discerne it to be a woman, for al her bodie is above the water, and her clothes swim about her most handsomely. O, they beare her up most bravely! Has not a woman reason to love the taking up of her cloathes the better while she lives, for this? Alas, how busie the rude Thames is about her! A pox a' that wave! it wil drowne her, yfaith, twill drowne her! Crye God mercie, shee has scapt it! I thanke heaven she has scapt it! O how shee swimmes like a mermaide!

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¹ Written three, perhaps four, years earlier.